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On the Need for an Art Museum in Toronto and some Suggestions on how it might be founded

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Announcement

The need of an Art Museum in Toronto has long been felt by those interested in the progress of Art in the city and province.

While in other branches of education Toronto takes a leading position, and suitable buildings have been erected for their accommodation, as regards Art it is far behind cities of its size and importance in the United States, Australia, New Zealand and Cape Colony

Visitors are surprised at the absence, in a centre of education, of an appropriate home for the fine arts.

All art workers feel more and more the need of such an institution as a place of reference and comparison ; and students of art also feel the lack of opportunities for study.

It is therefore considered that a great effort should now be made on a broad basis to found such an institution. The material for this pamphlet has been prepared and published in the hope of aiding the organization of an Art Museum Association in Toronto and of encouraging donations by citizens and corporations.

The Nature and Functions of an Art Museum

What an Art Museum should be.

An Art Museum should be regarded, first, as an educational institution, its power to delight and amuse being secondary to its instructive function. It should possess the historical aspect incidentally, and treat the history of art concisely with the best examples of the work of all periods, never exhibiting mere relics; therefore, the difference between an Art Museum and an Historical Museum must be kept distinct, though a close relation may exist.

Access.

Access should be so free for all that every man, woman and child of the community might be familiar with its contents. This, however, should be made compatible with the necessity of setting apart times for study by specialists and students. Free and pay days for the admission of the public would serve such a purpose.

School of Art and Design.

A school of art and design should be in close connection with such an institution; the collection of works of fine and applied art serving as a storehouse for reference, and stimulating art activity of every sort. An enumeration of the leading sections will serve to show the vast importance of such a museum.

Contents of Art Museum.

There should be, as a matter of course, antiquities of all sorts, valuable as art productions; examples of sculpture, painting, architecture and textiles, and of work in metals, wood, and pottery.

These and other heads, when sub-divided, would cover a vast field of work which it is necessary for the student to see and examine to fully appreciate and emulate; and it is by the examination and contemplation of such works of art that the young are induced to undertake the development of their latent abilities.

Some Suggestions for the Founding of an Art Museum in Toronto

An ideal Art Museum, and an Art Museum such as would appear a possibility in Toronto, are probably very different things ; to accomplish the latter, as much as possible of the quality of the former should be aimed at.

Site.

The situation of such an institution should be carefully selected ; it would be a blind policy to take a poor site because it was cheap or was available as a donation.

Donations.

Perhaps the most difficult thing to guard against, when a great public institution is being founded by the generosity of citizens, is the gift bound by conditions which may rob it of its most valuable quality. That gifts should have conditions is reasonable, but it would be better to go at a slow pace in founding a home for the arts in Toronto, asking for donations with objects well defined and application of the funds guaranteed. Therefore, to found an Art Museum in Toronto the Society of Artists believes that an association should be formed at the outset which would have the power and responsibility to outline a plan and carry it out, to receive bequests and grants and apply them to the purpose for which they were intended.

Museum Association.

Develope'nt

This Art Museum should be undertaken on the principle of gradual growth ; that is, development of the building and what it is to contain. The whole plan should be so prepared that a small portion could be built at first and added to from time to time ; the buildings to be fireproof, affording security to valuable works of art received as loans or bequests.

School and Galleries.

Accommodation should be provided in the building for the School of Art and Design, as an integral part of the museum, and suitable galleries should be kept for current exhibitions.

Maintenance

A fund for maintenance could be provided by a citizens' honorary membership fee, carrying with it privileges of library, lectures and exhibitions, thus making a continual connection with those interested in art for the carrying on of the government of the institution. The Art Societies and School would be independent bodies, occupying a portion of the building as tenants.

The foregoing suggestions are offered in the hope of bringing together those who are interested in the founding of an Art Museum worthy of Toronto; on the formation of an association of citizens, the shape it should take can then be determined.

For the purpose of bringing forth additional suggestions and to show what has been and what is now being done, in cities of the same size as Toronto and also in some of the greater cities, a list is appended of art associations, museums, institutes, etc., their bequests and outlines of government. Full particulars of all these associations have been ascertained and are available for reference when needed.

Some Art Institutions, How Endowed and Supported

Art Association, Montreal.

In 1877 a legacy of money, paintings and the grounds on which the first building was erected, was bequeathed by the late Benaiah Gibb to the Art Association, a society of persons more or less interested in Art. This was supplemented by another donation, and the home of the Association was opened on the 26th of May, 1879. Shortly after, classes for instruction in Art were formed.

In 1892 a considerable legacy, including an interesting collection of paintings, was received from the late W. J. Tempest. Also legacies from the late W. G. Murray of $500, and Miss Grace Murray, $500, have been received.

The membership is over 800.

The new gallery was opened on the 29th Nov., 1893.

The Association is managed by a President and Council, and its maintenance is chiefly by members' fees, rents and entrance fees.

The Owens Museum of Fine Arts, Sackville, N.B.

This trust was created in 1884 by Act of the Local Legislature which concentrated, for Art purposes, several bequests by the late John Owens. Contains 250 works in Oil and Water Colors, etc.

Art school in connection.

New South Wales, Australia.

National Gallery of Art, Sydney, opened December 23rd, 1885. Parliament voted $60,000, and it will require $250,000 additional to finish the design of building. It contains a fine collection of paintings, chiefly by English masters, valued at $450,000.

Victoria National Gallery, Melbourne.

Cost of Building.....$165,000

Contains a fine collection of paintings. There is an Art School in connection that gives a scholarship of $750 for three years to the winner to study in Europe.

South Australia, Adelaide National Gallery.

Originated in the House of Assembly, also granted $10,000 for purchase of pictures, and an annual grant of $5,000.

New Zealand, Auckland Art Galleries.

Has a valuable collection of enamels, ivories, china, coins and paintings, valued at $200,000.

Cape Colony.

Gallery was founded out of a bequest of Butterworth Bayley, Esq., in 1872. The Art Association undertook the management and raised an additional $15,000. Government Grant $1,000, annually. There are also private benefactions.

Detroit Art Museum.

Incorporators subscribed	$40,000
Additional subscribed	60,000
Annual Grant of the City	8,000
Bequest of I. Perrien	2,000
Subscription of Thos. Palmer	5,000
" D. M. Ferry	5,000

Also large donations by I. E. Scripp, C. H. Buhl and many others.

Cincinnati Museum.

General Endowment	$ 38,178 60
Springer Endowment	11,371 40
West Endowment	172,500 00
Springer Endowment No. 2	40,000 00
Longworth	371,631 00
Appleton	500 00
Sallie Harbeson	500 00
Augusta Harbeson	500 00
	$635,181 00

Building is on land granted by the City.

Value of buildings and other property	$104,928 91
" Museum	573,858 80
Income from Investments	37,074 40
Income from all sources	43,098 16

Pennsylvania Academy

Endowment Fund	$108,750 00
Temple Trust Fund	60,000 00
Gilpin "	23,000 00
Gilpin " No. 2	4,850 00
Pepper "	63,000 00
Toppan Prize Fund	10,500 00
Academy Medal Fund	1,000 00
Phillips Fund	4,944 83
Mr. and Mrs. Gibson	10,000 00
Mary Smith Prize Fund	2,041 00
City	5,000 00
	$293,085 83
Real Estate, General Fund	$510,911 40
Gilpin Gallery, Art Property	211,283 85
And School	2,795 06
	$724,990 31

Boston Museum of Fine Arts.

The land occupied by the building was the gift of the City. Apart from this gift the Museum has been wholly dependent upon private liberality for its creation and maintenance. Subscriptions from all classes in the city provided the funds successively for the first wing, 1876, James street front, 1879, and its enlargement, 1890. It is managed by a Board of thirty Trustees.

The expense of carrying on the Museum during the year 1897 was..... $39,426.08.

Layton Art Gallery, Milwaukee, Wis.

Frederick Layton gave the lots on Jefferson and Mason streets and erected an Art Building, presented sixty-five paintings, and endowed it with $100,000.

Since, additions to this fund have been added.

Newcombe Art Gallery and School, New Orleans.

All the gifts of Mrs. Warren Newcomb.

California Museum Association, Sacramento, Cal.

Mrs. E. B. Croker made a gift of the Building and its Art collection to the Association and City, jointly.

Building cost..... $185,000.
It contains five parts.
The paintings are valued at..... $600,000.

Mr. H. Weinstock and Mr. D. Lubin equipped the school of design in connection with $1,000 worth of casts. To this was added $500 by other subscriptions of the Museum Association.

Metropolitan Museum of Art, New York.

This is a private Corporation, managed by a Board of Trustees chosen from its number. It was founded by a small number of cultured and public-spirited citizens, and established with their own private money for the instruction and recreation of their fellow-citizens.

1871 the State Legislature appropriated $500,000 to erect a building in Central Park. 1878 the Park Department made an agreement with the Metropolitan Museum of Art by which the Trustees took possession of this building and moved in all their collection.

The Trustees appointed Gen. L. P. de Cesnola, one of their number, Director.

The donations and bequests to this Museum are too well known and numerous to mention here.

The balance of funds in hand as per Treasurer's Statement, December, 1897, was..... $562,735.36.

St. Louis Museum of Fine Arts, Established and Managed by the Directors of the Washington University.

Society of Western Artists exhibit here, and also the Art School has a home.

Mark Hopkins Institute of Art, San Francisco, Cal.

Edward W. Searles donated the building managed by the San Francisco Art Association.

Corcoran Gallery of Art, Washington, D.C.

This Institution and the contents, one of the finest in America, was the gift of William Wilson Corcoran.

Art Galleries of Carnegie Institute, Pittsburg, Pa.

Building erected at the expense of Andrew Carnegie.

Telfair Academy of Arts and Science, Savannah, Georgia.

Miss Mary Telfair, the last lineal descendant of the wealthy and distinguished Georgia family of that name, bequeathed to the Georgia Historical Society in special trust the family residence, with books, pictures, statuary, furniture, together with such other works as may be purchased out of the income of $100,000, guaranteed dividend-bearing stock.